

usually called themselves convinced women suffragists, but while refusing to admit any women until the basis of the franchise was, to their minds, perfect in all other respects, they seemed to exert themselves little to get it altered, and while they held forth at length many other voters passed by unquestioned.

Very many, especially in East London, were irritated by the anti-Government policy adopted by some of the other societies. Then not a few were alienated by the version that had reached them of the actions of militant suffragists, and, not very logically, refused to support our non-militant society. This was virtually to declare that because some advocates employed what these critics considered wrong methods to further a good cause, no other methods were to be used at all.

Of course, there was the humorist who "had an old woman at home already," and the meaningless answer, "No, thank you, I'm not married," was frequently given quite seriously. One man contended that if women had the franchise on the same terms as men, "you would have girls from fifteen to seventeen voting!" One said he would sign if his father were in favour; while another would like to, but really couldn't begin a sheet. This difficulty was surmounted, and the man who on polling day "wouldn't be seen signing in public," actually went to the committee rooms to do so; but I wonder how many who refused were of an equally retiring disposition without admitting it! Another man when asked to sign replied, "I'd like to, but I daren't!" and passed quickly by. I do not know what he meant, unless he was afraid he might get as wet as we were.

It would be ungrateful, in any account of suffrage work at the elections, not to mention the friendliness, courtesy and efficiency of the police at both elections, but especially in the East End.

Finally, in case there are any suffragist students who have not yet joined any society, I should like to remind them that they have a wide choice, and that it is useful to have the

names of supporters, even if they have little or no time to do suffrage work. The headquarters of the National Union of Women's Suffrage Societies is at Parliament Chambers, Great Smith Street, S.W., but it is better to join the nearest local branch. The minimum annual subscription is 1s., and the organ of the Union is the *Common Cause* (weekly, 1d.), a really excellent paper. The "Younger Suffragists" is for constitutional suffragists, of both sexes, between the ages of seventeen to thirty. The address is 10, Westminster Mansions, Great Smith Street, and the minimum subscription 1s., or, for members of the N.U.W.S.S., 6d.

M.E.F.

## ROSA BONHEUR.

Although Rosa Bonheur may be reckoned as one of the greatest of women painters, as an argument she must be reckoned for those who deny to women the power of high attainment in the ranks of artistry. Her whole life was at variance with her womanhood. She fought for and attained an independence very foreign to the years in which she lived, for she ran away from school, dressed as a man, and as far as possible lived as a man amongst men.

Born at Bordeaux in 1822, she soon migrated to Paris, and on her escape from school devoted herself to studio life. To study animals she went to fairs and slaughter-houses, as well as meadows and farms, and was already exhibiting the fruits of her observations at eighteen.

Her "great" picture, the "Horse Fair," was exhibited in the Salon of 1853. It must be confessed that were it not for the device whereby the horses are retreating as well as advancing, it is a composition of which it would be even more possible to weary than it is. The dome of the Pantheon, the tree-shaded road, are not landscape enough to clothe the picture in beauty that can only be found in the movement and



action of the horses and the play of activity between man and beast.

Rosa Bonheur was one of the first women to earn the coveted Cross of the Legion of Honour, which came to her in 1855, but after that date she rarely exhibited, though she lived on until 1899. She went to Scotland to paint at one time, as her "Red Deer" studies show, and also to Spain, but the greater part of her life was passed at Fontainebleau.

England has a replica of her "Horse Fair" in the National Gallery and four of her paintings in the Wallace Collection; but it is difficult to escape the thought that her works, like those of Angelica Kauffmann, had a "vogue" rather than the success of unquestioned genius, and changing taste has practically rendered all except the "Horse Fair" and her portrait of herself unknown.

Roger Milès, whose life of her was published in France in 1900, is her best historian. There is also Bell's "Life," at 1s., and a good coloured reproduction of the "Horse Fair" may be found in Part I. of the new publication: "Great Pictures in Colour."

## SECOND-HAND P.U. SCHOOL BOOKS.

Apply to Miss D. G. Bernau, Sid Court, Redhill.

- "Gouin Method," Vol. I.
- "Little French Folk."
- "Grammaire Larousse."
- Becker's "First German Book."
- Hall and Scott's "First Latin Book."
- "A B C Arithmetic," Part I. (teacher's; also pupil's).
- "First Poetry Book."
- Bué, "Illustrated French Primer."
- "Gouin Method for Children."
- "Ambleside Geographical Readers," Book I.; Book II. (two); Book III. (one); Book IV. (one).

- "French Fables in Action."
- "Julius Cæsar."
- "Les Français d'Autrefois."
- Morris's "English Grammar."
- "Tennyson." (Collins, 1s.)
- "Citizen Reader."
- "Laws of Everyday Life."
- "Plutarch's Lives" (six, various).
- "This World of Ours."
- Philips's "Physical Atlases" (two).
- "Cane Basket Work."
- "Eyes and No Eyes" series (four, various).
- "Midsummer Night's Dream" (two).
- "Language Lessons" (two).
- "The Tempest."
- "History of France."
- "History of England."
- Oliver's "Botany."
- Alexander's "Musical Drill."
- Alexander's "Musical Drill for Infants."
- Longman's "Junior Arithmetic."
- Bompas Smith's "Junior Arithmetic."
- "How to Tell the Parts of Speech."
- Hall and Stevens' "Geometry."
- Hall and Stevens' "Geometry," Parts I.-IV.
- "Ways of Wood Folk." (W. Long.)
- "Old English Games and Exercises," by F. Kirk.
- "Swedish Recreative Exercises," by Grace MacMillan.
- Ling's "Swedish Drill." (Heasum.)
- "The World at Home."
- "Dwellers in the Garden."
- Dent's "First French Book."
- Mrs. Curwen's "Pianoforte Method."
- "A New Comparative Geography," by Meiklejohn.
- "Church of Ireland S.S. Lessons."
- "Bible for the Young: Genesis, St. Matthew."



- "Woodstock." (Every Man's Library.)  
 "As You Like It" (seven copies). Quite new, not cut yet.  
 "Ballads Old and New," Vols. I. and II.  
 "Ballads Old and New," Vol. III.  
 Mair's "Mental Arithmetic."  
 "Brutus" (Plutarch).  
 Green's "Short History," Part I.  
 "Millet."  
 "English Folk Songs" (accompaniment).  
 "The Picture of Spring." (Dent's.)

All the above are very nearly new, only having been used for one term.

DEAR EDITOR,

I was delighted to see in the last *Pianta* a list of second-hand books; but may I suggest that such titles as "Julius Cæsar," "History of France," "History of England," "First Poetry Book," are too vague to tempt anyone to buy? May I also beg the present students to send us ex-students some *helpful* notes on lessons. If they will read the notes on Natural History and Arithmetic which they kindly sent to the last *Pianta*, they will see that by no stretch of imagination could they be called in the least helpful. Yet, I feel sure, that fuller notes of these same lessons might have been most inspiring. Also the Nature Notes might be so much fuller, and I am sure many of us, both in towns and in the country, would so much like to know how our flower and bird lists compare with the Scale How lists. It is, I know, only when we become ex-students that we realise how precious every bit of Scale How news becomes—and the work-a-day news far more so than the half-term holiday news. Yet I hope no present student will think us ungrateful for what we do get, but we want *more—more*, heaps more.—Yours sincerely,

HELEN E. WIX.